

JCOA

THE JAZZ COMPOSER'S ORCHESTRA ASSOCIATION, INC.

261 Broadway, New York, N.Y. 10007 876-3836

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THE ASSOCIATION

Jazz has always suffered from lack of organized effort. For a musician to dirty his hands with business was considered a sure sign of his inconsequence as an artist. Thus conditions affecting musicians in general were neglected while everyone sought his own personal glory and fortune. Now that people are becoming aware that their own well-being is finally tied up in the well-being of their brother, some of the leaders in the new music are starting to form organizations that will benefit a greater number of musicians. Such an organization is The Jazz Composer's Orchestra Association, Inc., a group of people recruited by Michael Mantler to see to it that the Jazz Composer's Orchestra becomes an established reality through which an increasingly large number of talented composers, performers, and soloists will receive what they need in terms of money, facilities, and encouragement, not only in order to continue expanding their music, but also to enable them to experience its direct effect on the public.

THE PROGRAM

- Commissions:** JCOA will commission exceptional composers to write new works specifically for the Orchestra.
- Workshops:** The Orchestra will hold workshops to provide composers and players with an opportunity to experiment. Audiences will be invited to attend.
- Concerts:** A yearly season, including the best of the material prepared during the workshops, will be presented in New York City, followed by concert tours.
- Recordings:** The Orchestra will continue to record on its own independent label, JCOA Records, thereby ensuring absolute artistic freedom. All profits will go back into the organization.
- Publishing:** Scores from the Orchestra's repertoire will be published and made available to the public.

THE MUSIC

In the new music of jazz there are many areas of departure from the old traditions. Each major figure has altered the basic principles of jazz in some personal way. Strict harmonic patterns for improvising have been eliminated or extended, the steady tempo is often replaced by other means of propulsion, the sound spectrum has been broadened, melodies are more varied in concept, new formal schemes are being devised, and more freedom on all levels has been introduced. The Jazz Composer's Orchestra will make it possible for the new jazz composer to work with these elements in the context of a large jazz orchestra and to discover new ways of controlling this freedom without confining it.

THE MUSICIANS

Jazz is basically a black man's music. Not that there haven't always been fine, dedicated white players and writers who have identified with the plight of the Negro in this society to the point of making the music their own form of expression, but the major innovations have so far always been made by the darker brother who lives closer to the edge and thus has more to tell. This message usually, if ever, reaches the community many years later in a highly diluted form played by musicians who don't even know the original meaning of what they are playing. This is bad communication. The Jazz Composer's Orchestra will present the music of all gifted soloists and composers of the new jazz, but special regard will be given where it is rightfully due, and the Orchestra will deliver the music that is happening today directly from and by the people who are creating it.

THE AUDIENCE

There are many ways to listen to music but the most exciting is to be right next to it while it's being played. This privilege has always been limited to a small number of people because of the physical restrictions of a stage and the high cost of good seats. Since the Jazz Composer's Orchestra is presented in the round from a central point, there is more surface exposed to contact with the people in the audience, who are free to choose their location or move around at will. Pieces will often be played more than once during a concert, allowing the listener to become familiar with the music. Accordingly, concerts will be much longer, with the audience's comfort (smoking, food and drink, relaxed surroundings, entertainment) always kept in mind.

MEMBERSHIP

By supporting the Jazz Composer's Orchestra you will do more than merely help jazz attain its rightful place in the art world. To join the ranks of a sterile cultural scene, even if it means that a lot of musicians would be making a decent living for the first time, somehow seems unbecoming to something as vital and honest as jazz. The Orchestra should be supported not only because it deserves support, but because it is a living, growing thing, not a product of the past. Make this possible — for the sake of a future society where values are regularly examined and not allowed to become force of habit.

If you would like to become a member of JCOA, send us whatever amount of money you can afford and let us know what you think you should receive in return. We will try to comply.

Not everyone is able to give money to help support all the causes he believes in. For these people the JCOA Services Division offers a program designed to relocate some of the money a person must spend anyway just in the course of living. A list of businesses that give 10% of the sales directed their way by JCOA as a gift to the Orchestra will be provided to everyone on the New York City mailing list (this project is still in the local stages). We urge you to help the Orchestra by looking at the list whenever you need something and to patronize these people if possible.

JCOA is a non-profit organization and all gifts are tax-deductible under the provisions of Section 170 of the Internal Revenue Code.

Please make checks payable to:

The Jazz Composer's Orchestra Association, Inc.
261 Broadway
New York, New York 10007